

CHAPTER I

INTRODUCTION

A. Background of the Study

People always interact with his or her society in their whole life. So they always face problems. People have their own way to solve their problems both internal and external. In some case, they cannot solve their problem as it is clueless, so anxiety begins up. Anxiety as one of the psychological problems can occur when people who have problem cannot overcome it. This happens because there is pressure from the society. Then they cannot express their own feeling or even speak up. People express their anxiety through their body language such as sweaty, quick heart-beating or even they cannot control behave when they acting and their tongue when they are speaking.

Anxiety represents a repetition of the earlier traumatic experience, but in miniature form in the present has relation to an earlier danger because it does not recall. When the individual feel threatened with being overwhelmed by impulses, it results anxiety. Generally an individual gives way action to the unpleasant feeling and destructive instinct that never happen before and it becomes an anxiety. Pervin states that “basically anxiety develops out of a conflict between the push of the Id instinct and the threat of punishment by the superego” (Pervin, 1970: 80). Hall and Lindzey states “It can disturb as well

as comfort and satisfy, and when we are not prepared to cope with threats, we may become afraid or anxious

However, anxiety is an interesting object not only for psychoanalyst or author of novel but also for movie director. One of director who transfers the reality in the screenplay is Quentin Tarantino's. (At least in his films) *Inglorious Basterds* is no different. We all know Tarantino, the guy who exploded on the scene in the early 90s with cult classics, such as *Reservoir Dogs* and *Pulp Fiction*. Since, he has been a disappointment for some. Well, I am relieved to say, Tarantino has not lost his touch. He brings us his best since *Pulp Fiction* and thankfully so. In January of 1992, *Reservoir Dogs* (1992) appeared at the Sundance Film Festival, by first-time writer-director Quentin Tarantino. The film garnered critical acclaim and the director became a legend immediately. Two years later, he followed up *Dogs* success with *Pulp Fiction* (1994) which premiered at the Cannes film festival, winning the coveted Palme D'Or Award. At the 1995 Academy Awards, it was nominated for the best picture, best director and best original screenplay. Tarantino and writing partner Roger Avary came away with the award only for best original screenplay. In 1995, Tarantino directed one fourth of the anthology *Four Rooms* (1995) with friends and fellow auteurs Alexandre Rockwell, Robert Rodriguez and Allison Anders. The film opened on December 25th in the United States to very weak reviews. Tarantino's next film was *From Dusk Till Dawn* (1996), a vampire/crime story which he wrote and co-starred with George Clooney. The film did fairly well theatrically.

The story itself, has so many historical inaccuracies to even count, but so what? It isn't meant to be a documentary. Tarantino wanted to have fun with, as should we. The cinematography department deserves big props with beautiful vibrant colors highlighting the film. The movie is just a collection of endless and excruciatingly boring and disgusting scenes of people talking at tables in various languages.

Inglorious Basterds is a dark and violent comic fantasy, gloriously so. Built on the framework of *The Dirty Dozen*, *Inglorious Basterds* ditches the elongated training sequences of *The Dirty Dozen* to plunge into the action right away. In the process, Tarantino fixes one of *The Dirty Dozen*'s major flaws by giving the bad guys screen time to remind us just how bad the Nazis were. The Nazis with the most screen time end up becoming the most completely human characters in the film, which ironically makes them even worse monsters.

By ditching the training sequences, Tarantino is also able to give us a picture of the entire war, showing us not only British, American and German soldiers, but also giving us glimpses into the world of French and German civilians, both collaborators and Resistance. It goes without saying that any Tarantino film is going to have fantastic dialogue, but when Tarantino made the decision to have the French characters speak French and the Germans speak German, beyond adding a level of authenticity, Tarantino also somehow ensured that his dialogue in French was as sharp and funny and clever as his English dialogue.

Case in point, during the opening sequence the Nazi "Jew Hunter" SS Colonel Hans Landa (Christian Waltz) is interrogating French dairy farmer Perrier LaPadite (Denis Menochet). Landa suspects that LaPadite is hiding a family of Jews. While subtly pressuring LaPadite, Landa asks for a glass of milk. After greedily gulping it down, Landa compliments LaPadite on his daughters and his cows, "à votre famille et à vos vaches, je dis bravo." The thing of it is, in French "vache" means cow, but it is also a vulgar name for the vagina. If reprimanded for this vulgar pun, Landa could quite convincingly claim not to understand French well enough to have meant it that way, but Landa does mean it that way and he means it as a threat. And LaPadite understands his meaning all too well.

That is a really subtle piece of acting and word-play that many audiences would never catch, or at least they might understand the subtext without knowing the exact nature of the threat. The film is rich with that kind of detail. All of the French and English dialogue is chosen with that same attention to detail and while I can't swear to the German, I would suspect that it shows a similar level of craft.

Inglorious Basterds opens with the phrase, "Once Upon a Time... in Nazi-Occupied France." Personally, this reminds me of the opening of every Asterix book and movie, another comic fantasy in a war-torn occupied France. Like Asterix, *Inglorious Basterds* is howlingly funny in places, although the film also turns darkly serious.

In its more serious moments, *Inglorious Basterds* reminds us that the first casualties of war are compassion and the ability to relax, as in almost every elongated sequence of the film, Tarantino finds a new way to build cruel tension to almost unbearable levels. Tarantino also reminds us that film is dangerous, even inflammable and that its power deserves respect.

The plot in the film is in Nazi-occupied France during World War II, a group of Jewish-American soldiers known as "The Basterds" are chosen specifically to spread fear throughout the Third Reich by scalping and brutally killing Nazis. In Nazi occupied France, young Jewish refugee Shosanna Dreyfus witnesses the slaughter of her family by Colonel Hans Landa. Narrowly escaping with her life, she plots her revenge several years later when German war hero Fredrick Zoller takes a rapid interest in her and arranges an illustrious movie premiere at the theater she now runs. With the promise of every major Nazi officer in attendance, the event catches the attention of the "Basterds", a group of Jewish-American guerilla soldiers led by the ruthless Lt. Aldo Raine. As the relentless executioners advance and the conspiring young girl's plans are set in motion, their paths will cross for a fateful evening that will shake the very annals of history.

The film is divided into 5 chapters 1. Once Upon a Time In Nazi Occupied France 1. 2. Inglourious Basterds. 3. German Nights in Paris. 4. Operation Kino. 5. Revenge of the Giant Face. In the closing stages of the film Quentin Tarantino sets the quirks which show that the film is in an alternative universe. Landa reveals himself to be a turncoat. While speaking with Raine

and Utivich, he tells them that four major Nazi leaders must all be killed to end the war immediately. They are all attending Nation's Pride, and he is prepared to let the assassination continue-- for a price. He has no intention of helping end the war only to be tried by a Jewish tribunal for war crimes and end up facing the gallows. In order to help end the war, he wants to make a deal, one Raine cannot authorize, but his commanding officer (Harvey Keitel) can. Landa has his radio operator help Raine reach his general, where Landa states the terms of his deal-- he wants full military pension and benefits under his current rank, a medal of honor for everyone involved in the operation, American citizenship and a home on Nantucket Island. He also reveals that he had planted Raine's stick of dynamite in Hitler's box at the cinema, meaning that there are now three attempts against Hitler's life. Raine is placed on the radio and his general tells him that Landa and his radio operator will drive him and Utivich in a truck to American lines, then surrender to them, whereupon Raine will drive the truck to base and bring Landa and the operator to him for debriefing. (<http://www.style-of-life-wikipedia.com/e/e9130.html>)

Learning from the figure that has stated on that story above, the researcher finds the reason that is to study *Inglorious Basterds* movie by using psychoanalytic approach. Here anxiety occurs when the major character Lt. Aldo Raine leads his squad of Jewish-American soldiers behind enemy lines in Nazi occupied France. Their job is simple: kill the enemy. They also have a particularly violent approach to what they do scalping their victims. Soon they are known and feared throughout the German army. In Paris, Shosanna runs a

B. Previous Study

In this study, the anxiety of Lt. Aldo Raine in *Inglorious Basterds* movie (2009) directed by Quentin Tarantino will be analyzed using psychoanalytic approach that has not been studied at least in UMS.

C. Problem Statement

In this study, the writer proposes a single problem statement. The major problem is “How is the major character’s anxiety reflected in Quentin Tarantino’s *Inglorious Basterds* movie?”.

D. Limitation of the Study

This study will not cover the personality of all characters, but it will only focus on the one of the major character in *Inglorious Basterds* movie, Lt. Aldo Raine.

E. Objective of the Study

Dealing with the problem statement above, the objectives of the study are as follows:

1. To analyze the film based on its structural elements and technical elements by finding characters and characterizations, setting, point of view, plot, theme, *mise-en-scene*, cinematography, sound, and editing.

2. To analyze the film especially the character of Lt. Aldo Raine in the *Inglorious Basterds* movie using Psychoanalytic Approach developed by Sigmund Freud.

F. Benefit of the Study

The study is expected to be able to provide the following benefit:

1. Theoretical Benefit

The result of the study is expected to broaden the writer's own comprehension about Quentin Tarantino's *Inglorious Basterds* movie. This study is also expected to contribute to the development of the larger body of knowledge, particularly literary studies on Quentin Tarantino's *Inglorious Basterds* movie.

2. Practical Benefit

The study is dedicated to the development of literary study in Surakarta University, especially in English Department and to give deeper understanding in literary field as the reference to the other researchers in analyzing the film that is analyzed in this research into different perspective

G. Research Method

1. Object of the Study

The object of the study is *Inglorious Basterds* movie to discuss the anxiety that is reflected in the main character's personality.

2. Type of the Study

The writer uses a library research, which employs qualitative method. The writer also applies psychoanalysis of the main characters as a means of further research.

3. Type of the Data and the Data Source

The primary data are taken from the texts of the *Inglorious Basterds* movie, it consists of dialogue, plot, themes, conflicts, and the whole narration, etc, which are relevant to the object of the study. While the secondary data sources are taken from some books, web sites, other literary and also other matters which support this analysis.

4. Technique of the Data Collection

The writer uses library research in collecting data, which involves several steps:

- a. Searching the script of the film from internet.
- b. Reading the script repeatedly.
- c. Marking the point in the script to make easy in analyzing it.
- d. Taking notes of important in both primary and secondary data.
- e. Classifying the data into groups according categories of elements of literary study.
- f. Selecting them by rejecting the irrelevant sources, this doesn't have important information to support the topic of the study.

5. Technique of the Data Analysis

The writer uses psychoanalysis approach and applies it by using the descriptive analysis. In addition, the writer also uses the structural analysis of the work. Firstly, the data are arranged in a list of data. Secondly, the researcher is looking for a selecting the correlation of data by using the chosen approach. Thirdly, all data from the second step are arranged. Finally, a conclusion is drawn.

H. Paper Organization

This research paper is divided into five chapters. The first chapter is introduction, which consists of the background of the study, previous study, problem statement, objectives of the study, benefits of the study, and paper organization. The second chapter deals with review of underlying theory involving the theory of psychoanalysis that will be used to analyze the data. Third chapter is a structural analysis. In this chapter, the writer explains the structural elements of the film. Fourth chapter is psychological analysis. And the last chapter is conclusion and suggestion.